



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

CINCINNATI (OHIO).

The notable pictures owned by Mr. and Mrs. Charles P. Taft have been lent to the Art Museum for the Summer and now hang in the main gallery. There are 70 paintings. The Dutch school is represented by two fine examples of Rembrandt, three of Franz Hals, Van Dyck's "Paolo Adonna," with examples also of Jan Steen and the modern Josef Israels. The three Maris brothers, Weissenbruch and Anton Mauve. Jacob van Ruysdael and Isaack van Ostade are also represented. There are two Millet's, five Corots, several Daubigny's and examples of Decamps, Jules Dupre, L'Hermitte, Rousseau, Fortuny, Cazin and two of Ziem.

Of the early English masters there are rarely fine examples of Reynolds, Gainsborough, Turner, Hoppner, Romney, Raeburn and John Linnell. The only American artist represented is Henry F. Farny, of Cincinnati, with a characteristic Indian subject, "The Song of the Talking Wire." The exhibition is attracting wide and deserved attention, as it seldom happens that people living in an inland city get an opportunity to study at home originals of famous masters in which the Taft collection abounds.

The eighteenth annual exhibition of American artists opened at the Art Museum May 20 and will continue until July 22. The Museum pays the expenses of shipment of all works entered, and runs all risks of loss, so more artists from the East send their work on every year. There are some 272 exhibits, chiefly oils, with a few watercolors, pastel drawings, miniatures, sculptures and black and whites. New York is more than well represented. Paul Dougherty and Charles H. Woodbury have several marines, Colin Campbell Cooper some of his views of city scenes, and Cecilia Beaux, Mary Cassatt, Lillian Genth and Jessie Wilcox Smith all contribute, the latter some of her delightful studies of child life. Among other eastern artists represented are Charles P. Gruppe, E. W. Schofield, Gardner Symons, Frederick Waugh, F. K. M. Rehn, John W. Beatty, Chas. Warren Eaton, Emma Lambert Cooper, Philip L. Hale, Jonas Lie, Arthur W. Dow, C. M. Young, Irving R. Wiles, characteristic Indian, "The Song of the Talking Wire." The exhibition is attracting wide and deserved attention, as it seldom happens that people living in an inland city get an opportunity to study at home originals of famous masters in which the Taft collection abounds.

E. A. Rose, Robert W. Vonnoh, Louis Betts, Edward W. Steichen, W. W. Gilchrist, Jr., Otto Stark, W. L. Lathrop, William M. Paxton, Gari Melchers, Louis Kronberg, Carl Newman, Chas. H. Davis, William M. Chase, Julius Rolshoven, Adamus J. Otts, Edward H. Potthast, Augustus Kooptman, Walter McEwen, Mary Foote, Edward W. Redfield, Edward Dufner, and many others.

Local artists are well represented: L. H. Meakin, president of the Cincinnati Art Club; John Rettig, L. C. Vogt, and Edward H. Potthast, Jr., nephew of the New Yorker, as well as others showing the best of their work. In the miniature display, Harriette Strafer, long in New York, has some good examples, as also Effie Soder, a local artist. In sculpture, George Gray Barnard, Bela L. Pratt, Charles Grafly, Isadore Konti, Bessie Potter Vonnoh, Vernon H. Jones and Laura Halliday have exhibits.

Rhoda Holmes Nichols is painting and teaching at her summer studio Gloucester, Mass.

CHICAGO.

The annual report of the board of trustees of the Art Institute to the governing members at their meeting June 6 shows that 700,000 visited the building during the last year and the receipts amounted to \$202,000, of which the students in the school paid \$69,000. The museum has acquired many fine works during the year, including a collection of ancient Egyptian works of art. Four new governors have been elected: Edward F. Swift, John G. Shedd, Edward L. Ryder and Kenneth S. Goodman. The expenses have been \$123,000 and of the school \$75,000. The members have contributed \$72,000 during the year.

The officers of the Municipal Art League for the coming year will be R. Clarkson, president; Lorado Taft, first vice-president; Eames MacVeagh, second vice-president; Kenneth Sawyer Goodman, secretary, and Charles L. Hutchinson, treasurer.

WORCESTER (MASS.)

The Summer exhibition at the Art Museum, now on, will continue until Sept. 18. There are a smaller number of pictures shown than usual, but the display has unusual quality. "Lady with White Shawl," by William M. Chase, is given the place of honor on the east wall. Among the more notable pictures whose presence gives the display such distinction are: Ernest Lawson's "High Bridge," Lillian H. Genth's "Springtime," Richard E. Miller's "An Interior," and Frederick C. Frieseke's "In the Doorway," "The Alpine Rocks," by John S. Sargent; "June," by J. Alden Weir; G. Gardner Symons' "River in Winter," "Misty Day," by W. L. Lathrop, and Paul Dougherty's "Moonlit Cliffs."

The watercolor display is very attractive. There are twelve by Winslow Homer, the most notable, "Fishing Boats at Key West."

Among the artists who contribute canvases direct from their studios are Joseph de Camp, Mary Cassatt, Willard L. Metcalf, Jonas Lie, Carl Melchers, Robert Reid, Leon Dabo, Philip L. Hale and Louis P. Dessar.

BUFFALO.

The sixth annual summer exhibition of American artists is on at the Albright Art Gallery. The exhibition is attracting wide interest and the galleries are crowded daily. The place of honor is justly occupied by Gari Melcher's portrait of Theodore Roosevelt, lent by the National Gallery.

FULLER MEMORIAL DISPLAY.

A memorial exhibition of the works of the late George Spencer Fuller opened on Tuesday, to continue through July 18, at Deerfield, Mass. With the exception of "Wood Road," owned by Mr. Emerson McMillen, and "The Study of Apple Trees," owned by Mr. W. L. Rogers, the collection which numbers 48 oils and 7 pen and ink drawings is complete. The exhibition is an impressive one and gives the idea of repose and reserve.

The place of honor is given to the "Winter Picture" recently shown at the Macbeth Galleries. On either side of this canvas is an attractive study of birches well drawn and fine in color. Other good works are "Along the River," "The Ford," "Quiet Autumn," "Autumn Trees" and three pictures loaned by Rev. A. W. Birks of which the "Rye Field" is perhaps the best. The drawings in their manner of treatment reveals the true artist's vision.

Mr. George D. Smith recently bought a collection of Washington Irving's letters for \$10,000.

PHILADELPHIA (PA.)

At the recent annual meeting of the Pennsylvania Society of Miniature Painters, the following officers were re-elected to serve for the ensuing year: Mrs. Emily Drayton Taylor, President; Ludwig E. Faber, Vice-president; Miss A. Margaretta Archambault, Secretary; Miss Sarah Y. McFadden, Treasurer; Miss Ellen Wetherald Ahrens, Miss Amy Otis, Herman Deigendes, Executive Committee. It is proposed to hold a loan exhibition of old Miniatures, in conjunction with the Annual Exhibition of Modern Miniatures to be held in the Academy next Autumn on the Tenth Anniversary of this Society, which will give an opportunity to those who love this Art, to see the best work of the past, with the best of the present.

The Jury of Selections will be Herman Deigendes, Miss Blanche Dillaye, Henry B. Snell, Miss Maria Judson Streat and Mrs. Alice Rushmore Wells. The Hanging Committee will be Miss Ellen Wetherald Ahrens, George Walter Dawson, Ludwig E. Faber, Miss Sarah Y. McFadden and Miss Amy Otis. A special Committee for the Selection of old miniatures, will be appointed by the President.

BOSTON.

A summer exhibition of paintings is on at the Copley Gallery. Works were loaned by some of the foremost artists.

Edmund Tarbell is represented by one of his early works depicting a group of people in an orchard which, in 1891, brought him national recognition. There is fine color and harmony of composition in "Mother and Child," by George De Forest Brush. Robert Reid sends one of his charming early summer landscapes. In his portrait of "Mother and Child," Joseph De Camp shows an exquisite bit of outdoor painting. Louis Kronberg is represented by a characteristic picture of a "Ballet Dancer." Other good works are by Philip Little, William Dean Hamilton, Charles Hopkinson, E. W. Redfield, Charles H. Davis and Child Hassam.

WM. PENN MEMORIAL.

The late Charles F. McKim had been requested by the Pennsylvania Society of New York to draw a design for a memorial to William Penn, to be erected in London, but it was never finished. The firm of McKim, Mead & White completed the design in the form of a memorial tablet, according to the ideas of their late partner, which was erected and unveiled last Thursday, in the Church of Allhallows, Barking, London, where Penn was baptized in 1644.

OBITUARY.

Paul De Longpré.

Paul De Longpré, the well known painter of flowers, died at his home, Hollywood, California, July 29. He had been ill for a long time and several months ago underwent an operation for mastoiditis and before recovering, was attacked by rheumatism. He was born in Lyons, France, in 1855, went to Paris and devoted his time to painting. Two of his oils were accepted by the Paris Salon in 1876. His life was a busy and successful one, but the failure of a Paris bank swept away all his savings. In 1890 he came to this country and later exhibited a number of paintings of flowers at the American Art Galleries and at several other cities. Many of his watercolors and paintings have been reproduced and sold throughout the country.

H. T. See.

Horace Thurston See widely known for his portraits and miniatures, died in this city, July 3. He was born in England, but spent most of his life in this country, and had painted portraits of many prominent New York people.

ARTS FEDERATION CONVENTION.

Editor *American Art News*:

In your otherwise fair and accurate report of the proceedings at the annual convention of the Federation of Fine Arts in Washington in your June issue, I was surprised to read in the notice of Miss Mechlin, the assistant secretary's paper on the "Traveling Exhibitions" of pictures organized by the Federation that "she paid a generous tribute to the *American Art News* for the pioneer work done by it in this field four years ago and which laid the foundation of the enterprise."

I happened to enjoy a seat in the second row in the convention room so that every word of Miss Mechlin's and other papers read was heard distinctly by me, and I am positive that she did not allude to the *American Art News* or its traveling picture exhibitions at any time. I fear either that your representative did not hear the paper and was misinformed regarding its contents, as I do not like to accuse your estimable publication of publishing wilfully incorrect news even if as in this case "the wish might have been father to the thought." The matter is perhaps a trivial one, but I consider it worthy your attention.

Yours truly,

A Delegate.

St. Louis, Mo., June 30, 1911.

[We must plead guilty to an incorrect statement if "A Delegate" is correct in his statement and we have to assume that he is from the tone and contents of his kindly letter. Our representative at the Convention was unfortunately unable to hear Miss Mechlin or other speakers distinctly in the back rows of seats, owing to the bad acoustics and outside noises of the street which filled the Convention room and was informed by a delegate who sat nearer the front that Miss Mechlin paid the tribute unfortunately alluded to in our June issue. As such a tribute it seemed to us would have not been unnatural—as we have a pardonable pride in our organization of traveling picture exhibitions in the South and Southwest—we did not question our informant's accuracy and are at a loss to understand how said information could have been so inaccurate and careless, to say the least, as to so mislead us. Our apologies to Miss Mechlin if she was misquoted as "A Delegate" asserts.—Ed.]

CABLE ITEMS.

London advices are that the Attorney General, who recently stopped the sale of Bunyan's copy of "Fox's Book of Martyrs" upon the ground that the Bedford Literary Institute had no legal title to the volume, has since decided that the Institute is not a public trust, and is legally entitled to sell the book. As Mr. Pierpont Morgan is known to be anxious to secure it, it is probable that this treasure will be added to his library.

A London cable to the New York *Sun* says: The famous Bennett collection of porcelains, which is regarded as superior to either the collection of Salinger or Morgan, has been bought for \$1,500,000 by an Englishman. It is intended for a public museum.

A London cable states that Mr. Morgan has recently bought a miniature of Thomas Cromwell, Earl of Essex, by Holbein. It is said that only two portraits of the Earl were painted. The price paid is not given.

A Berlin cable states that Prof. von Seidlitz, of Dresden, recently wrote an article, which was published in a Berlin art journal, in which he attacked the authenticity of Rembrandt's "Mill," owned by Mr. P. A. B. Widener of Philadelphia, and expressed the opinion that the picture was by Gelder, a pupil of Rembrandt. In reply Dr. Bode, who made a careful examination of the painting, after it had been cleaned by an expert, says that it is a genuine Rembrandt. Prof. Hauser agrees with Dr. Bode.